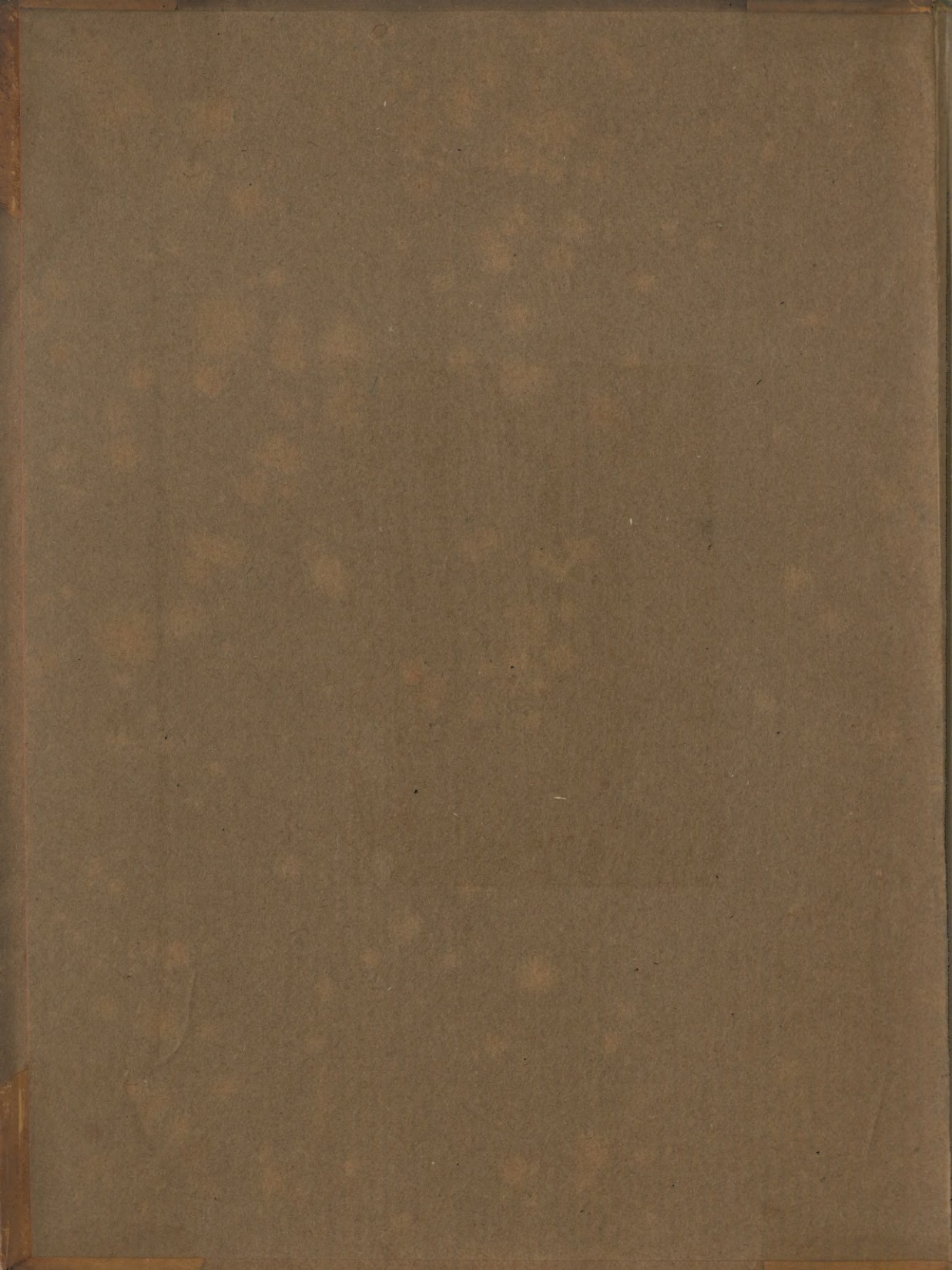


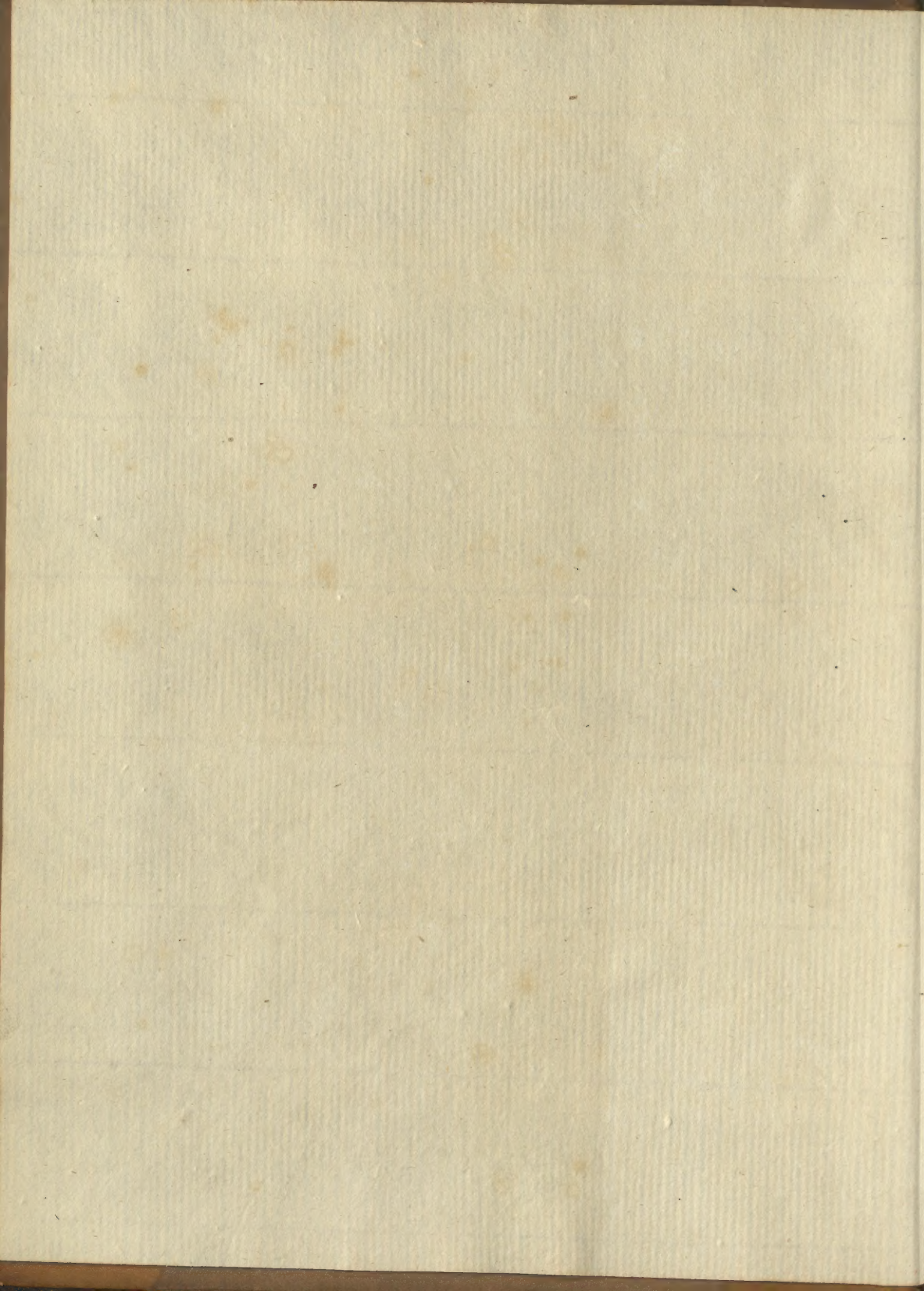
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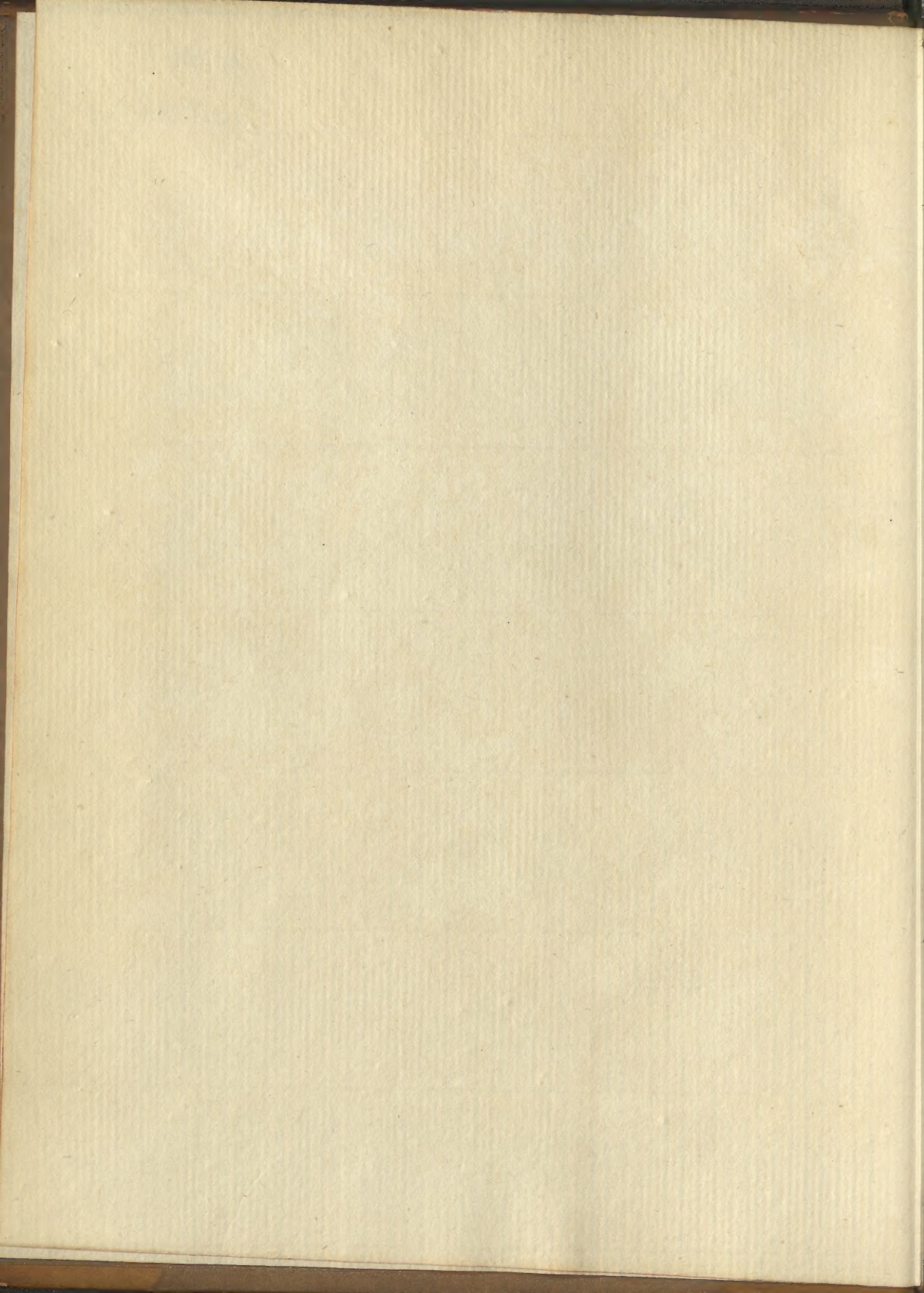
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 A Benignità eccessiua, con cui V. S. Illustrissima, e Reuerendissima hà compatito in altre occasioni le mie debolezze, & il Genio particolare, ch' ella dimostra alla Musica hanno dato impulso al mio ardire di consagrarli questa mia picciola Operetta, or che risoluo di farla vscire alla luce. Non hà in se stessa cosa alcuna di buono, fuorche l' intenzione di dedicare à V. S. Illustriss. l' ossequiosissima mia seruitù, primo motiuo di consegnarla alle Stampe, onde sarà effetto solito della di Lei innarriuabile Gentilezza l' aggradirla non solo, mà anche il diffenderla da chi pretendesse di lacerarla. Il Nome glorioso di V. S. Illustrissima, che se si legge stampato in fronte, sarà bastante à far sì, che s' acquisti il Conetto, e se non hauerà applauso da' Professori, à me basta che incontrì il Genio di V. S. Illustrissima, à cui riuerentemente la dono. La supplico dunque riconoscere nell' Anima delle Note, che le presentò, la consonanza de' miei affetti, tutti concordi ad ossequiare il merito grande di V. S. Illustrissima, e le faccio vmilissima riuerenza

Di V. S. Illustriss. e Reuerendiss.

Ferrara li 23. Aprile 1686.

Vmiliss. Deuotiss. & Obligatiss. Seruitore

Sebastiano Cherici.

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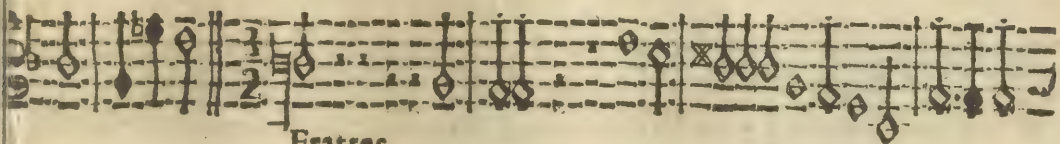
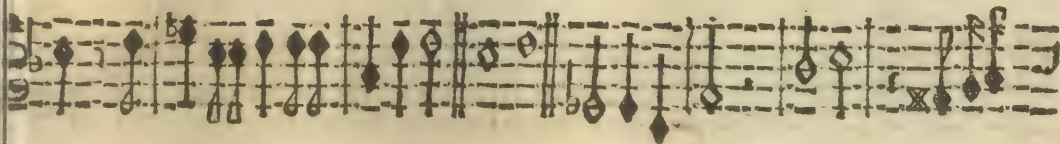


*R*ima che con occhio curioso tu scorra la presente Operetta è parso bene all'Autore d'auvisarti, hauserla egli composta, e data in luce non solo per seruare la breuità tanto amata da' moderni, mà anco per dare il commodo à chi hà volontà di valersene di farla cantare dalle quattro Parti concertate con Violini; anzi che mancando una delle Parti medesime, siasi quale si voglia, ò non essendoui Violini possa non ostante preualersene senza sconcerto di sorte alcuna tralasciando da una stanghetta all'altra i ritornelli. Premessa la presente dichiarazione leggi dunque, & offerua, e se in essa non ritroui quella vaghezza, che forse attendi, t'appaghi almeno la nouità, e gradisci l'ottima disposizione, che tiene l'Autore medesimo di coadiunare alla commodità. *Viva felice.*

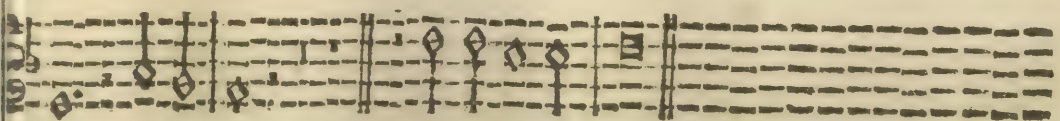
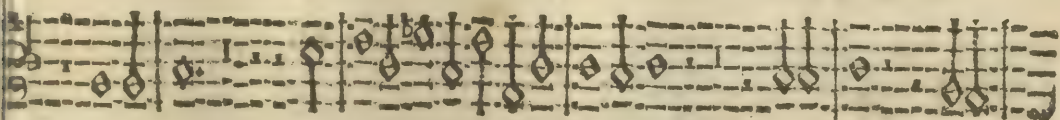




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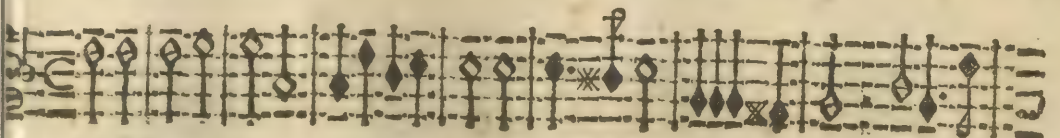
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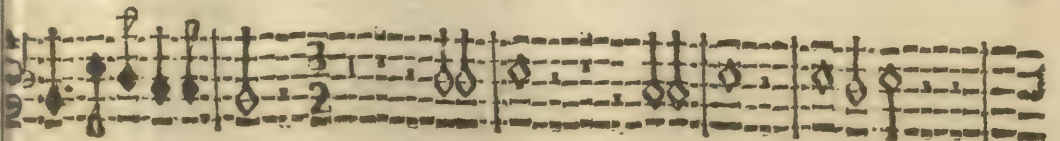
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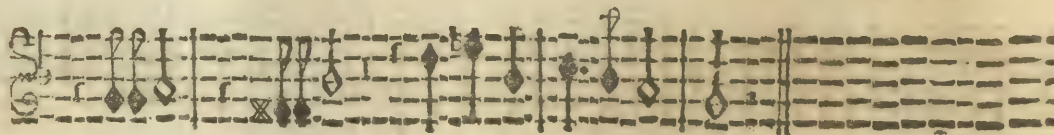
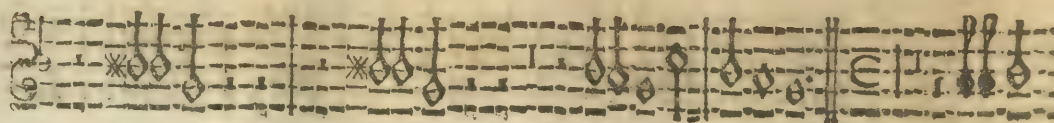


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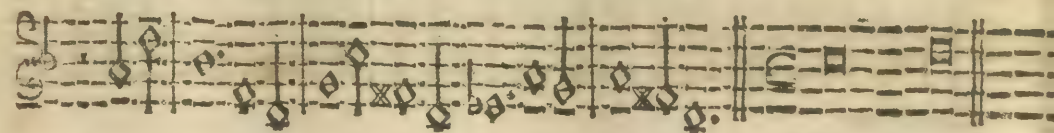
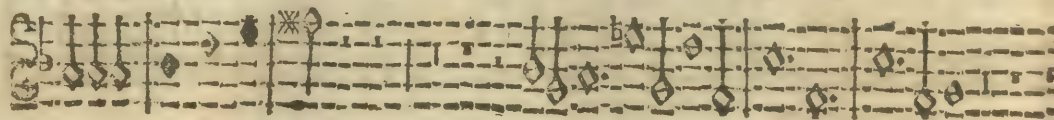
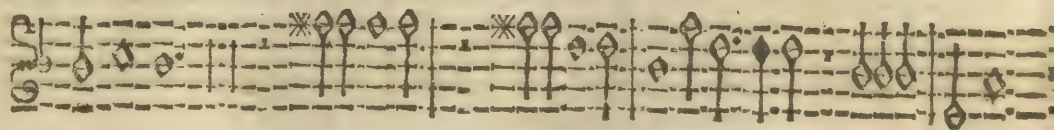
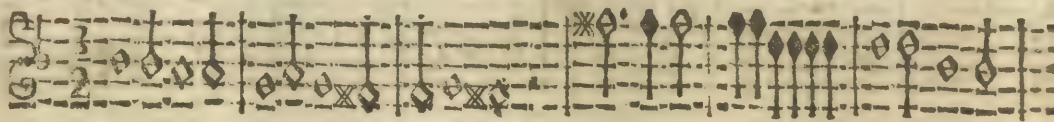


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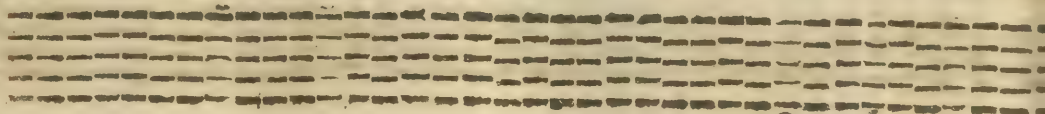


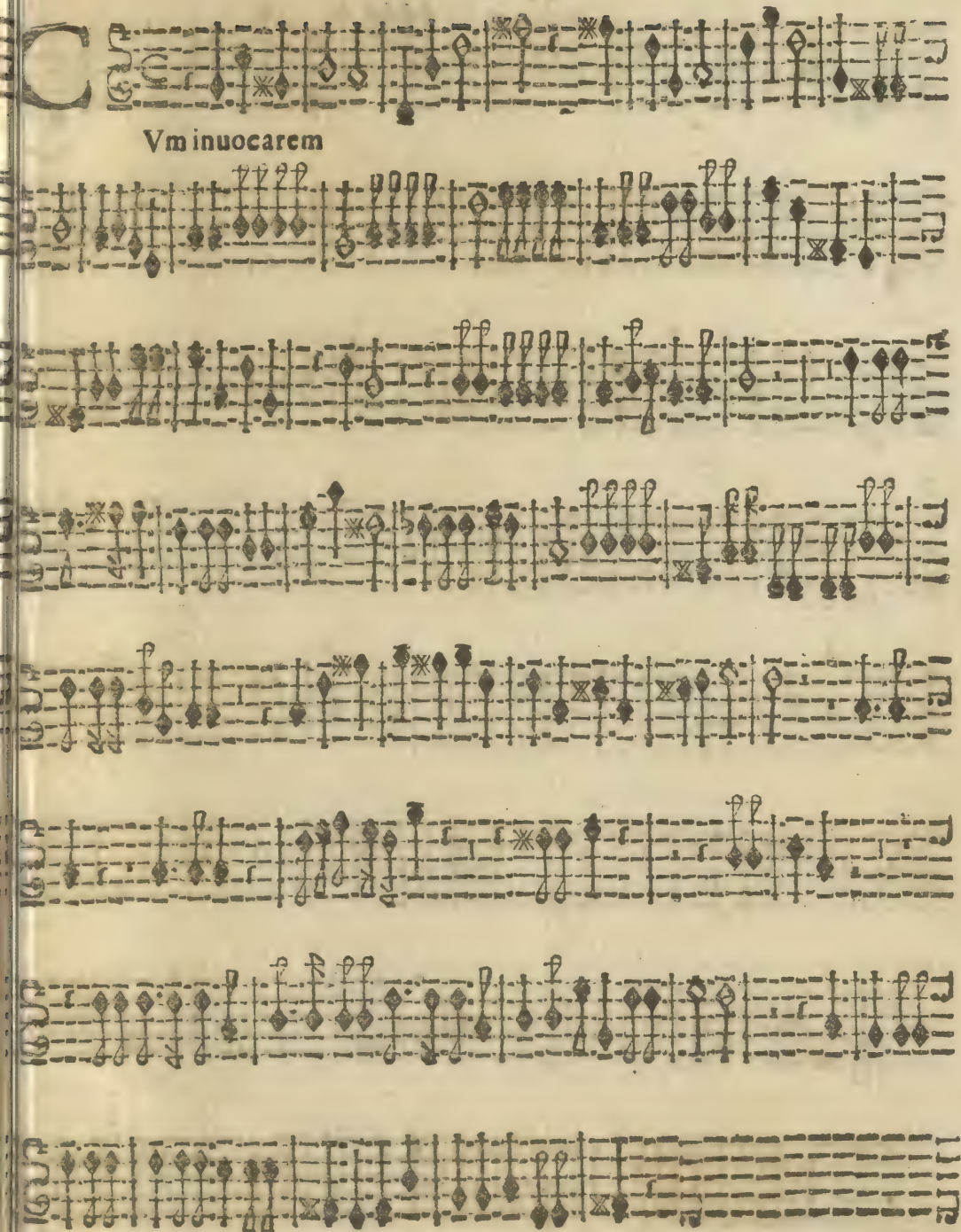


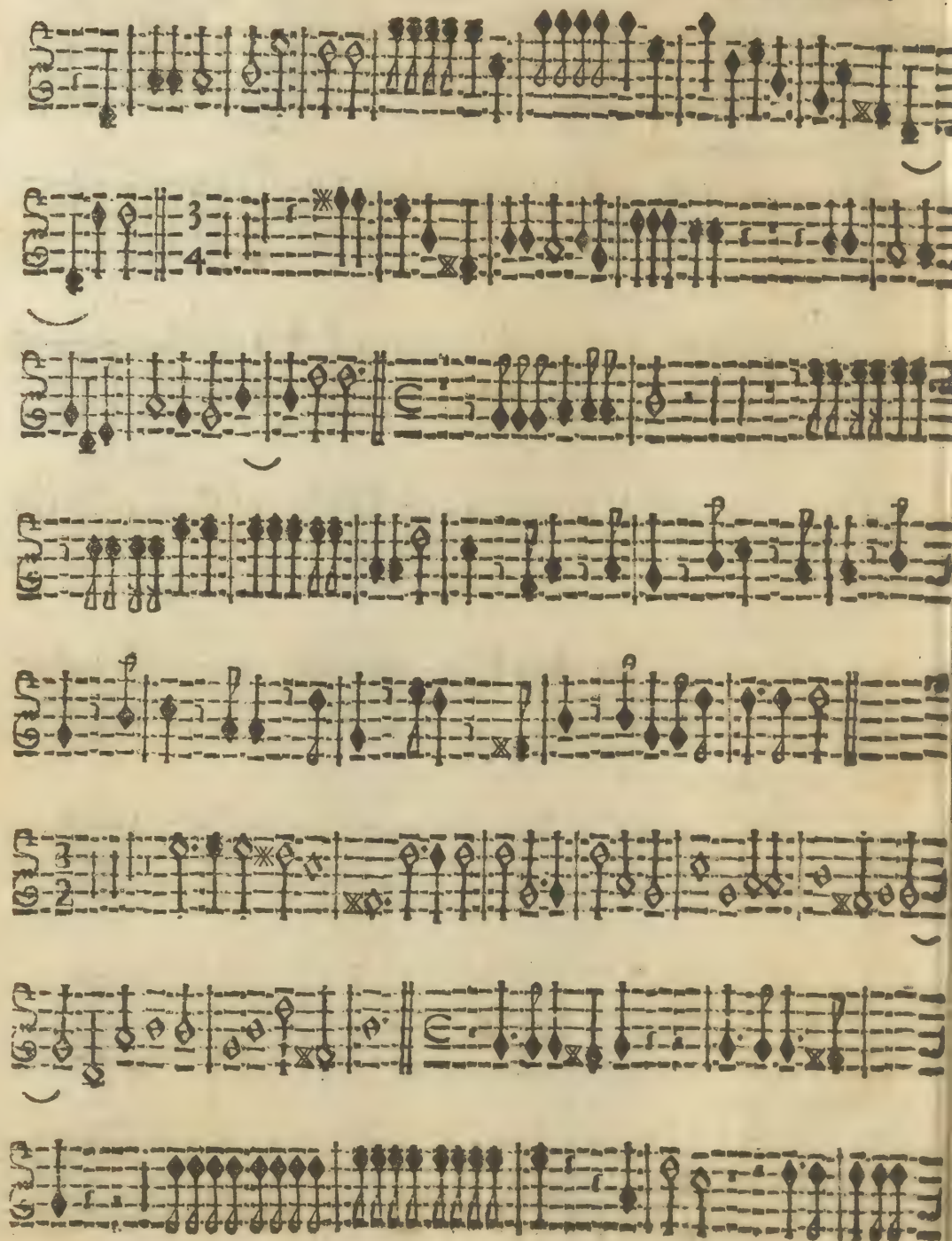
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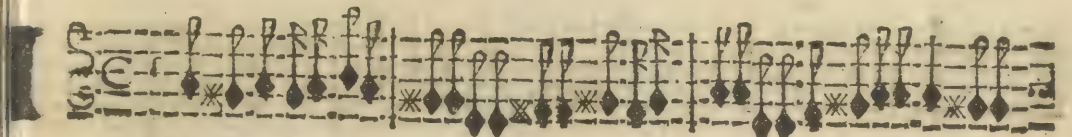
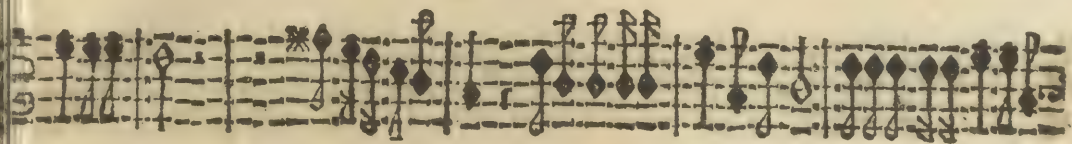


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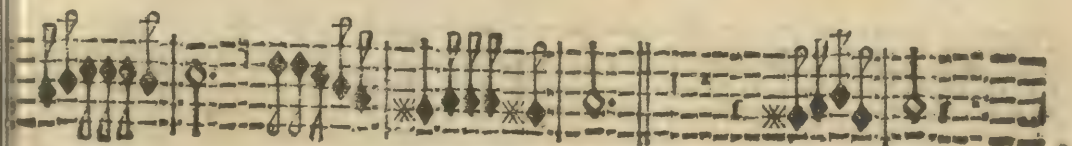
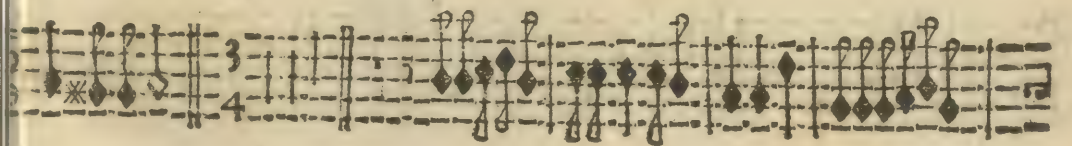
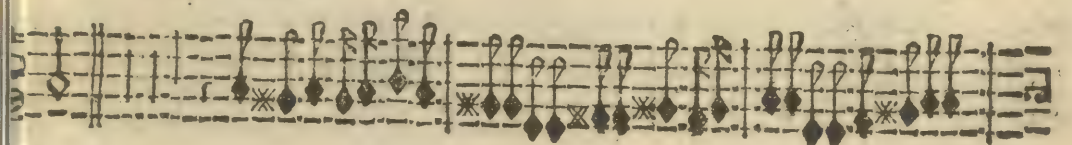






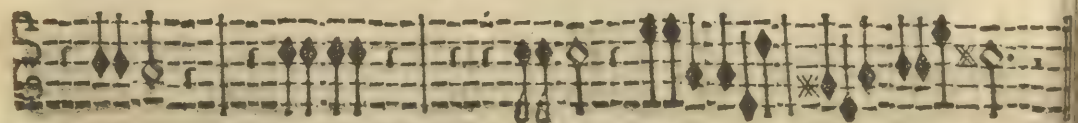
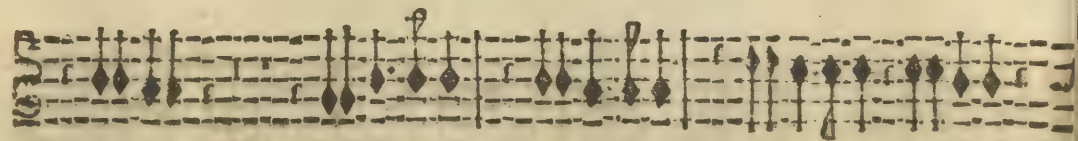
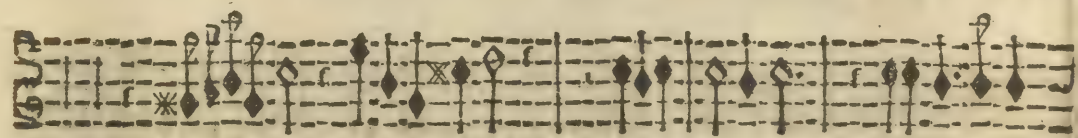
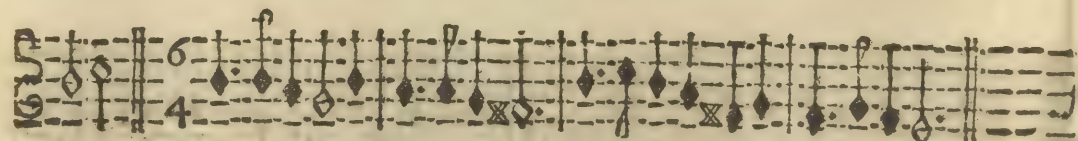
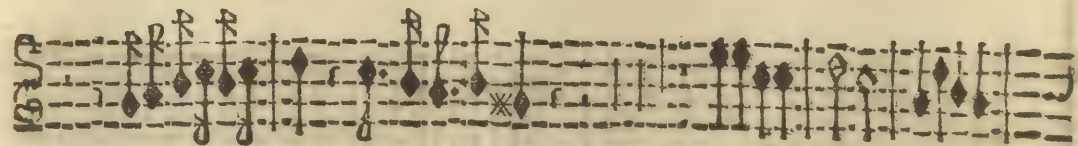
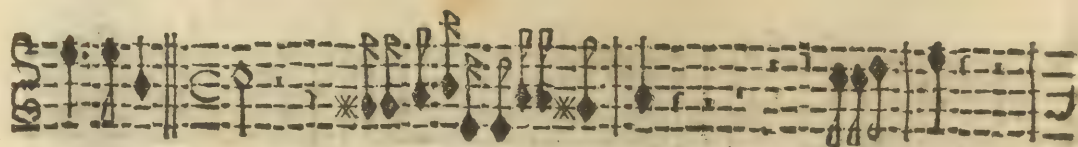


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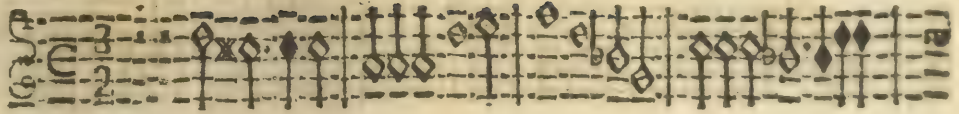


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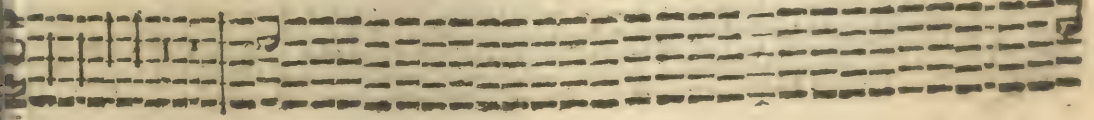
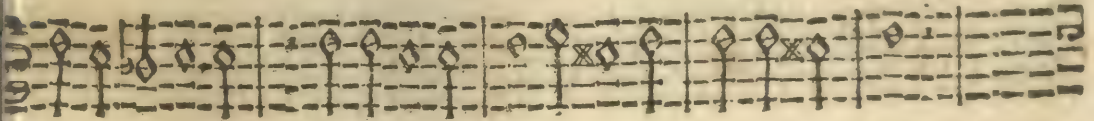
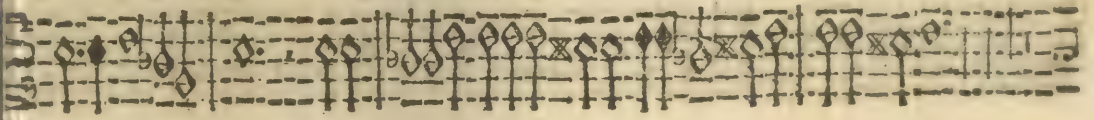
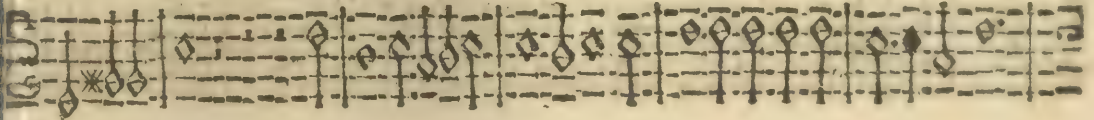
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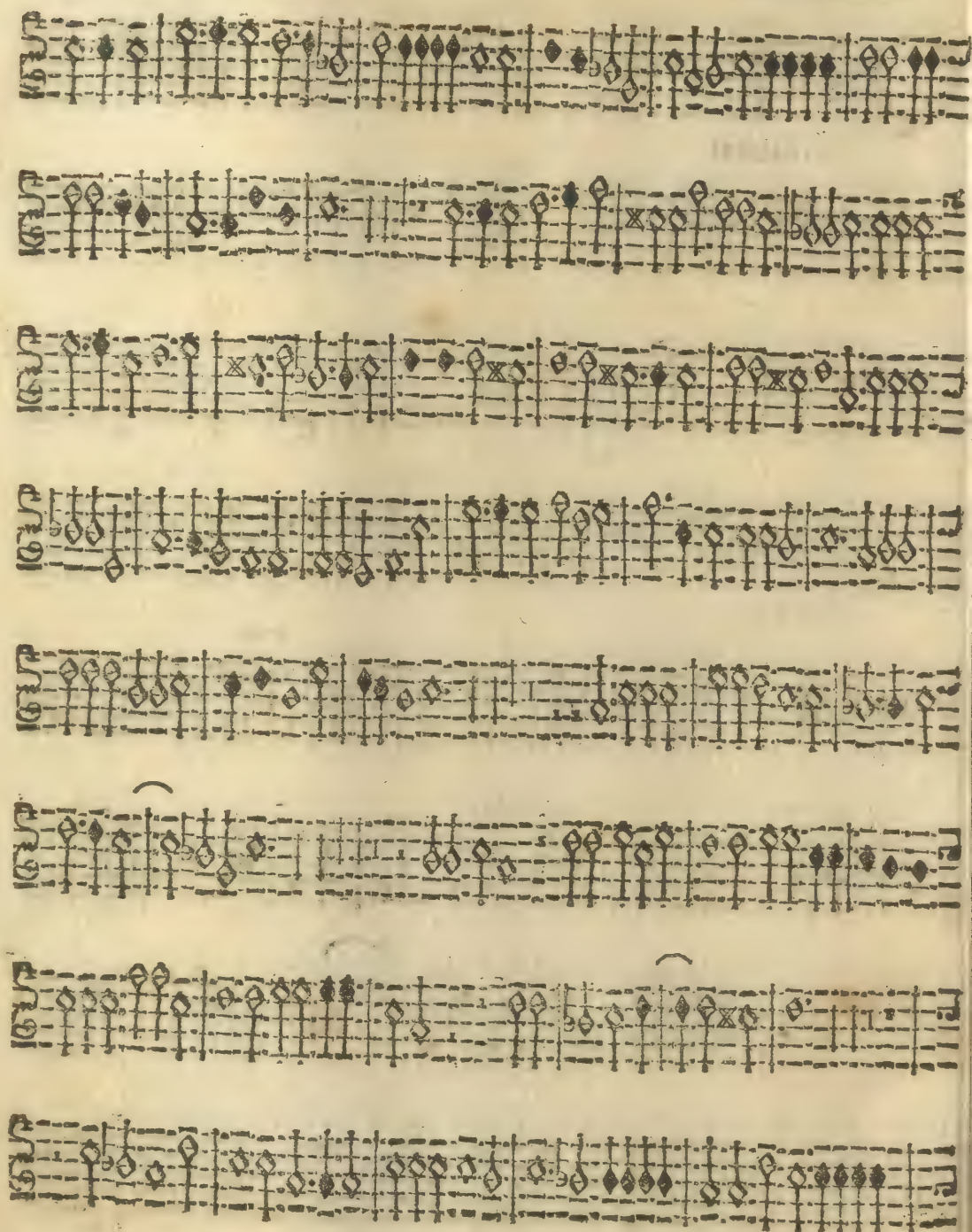


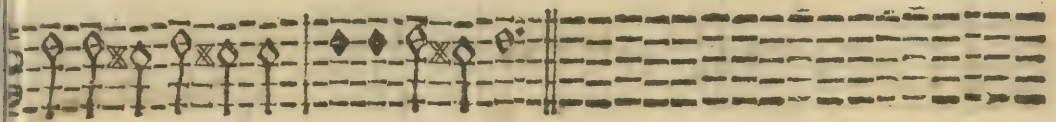
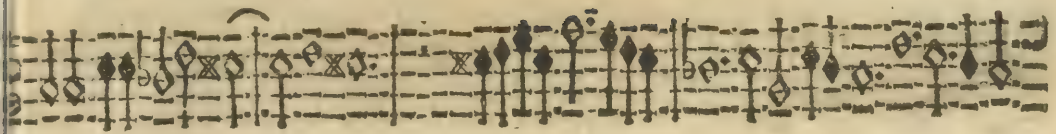
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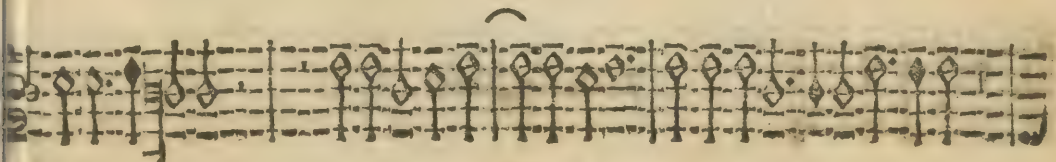
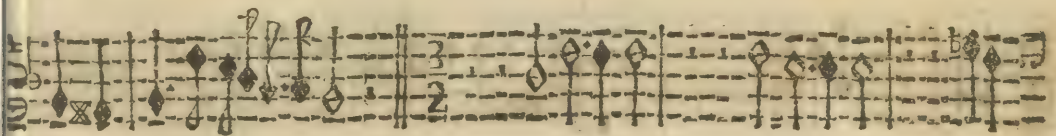
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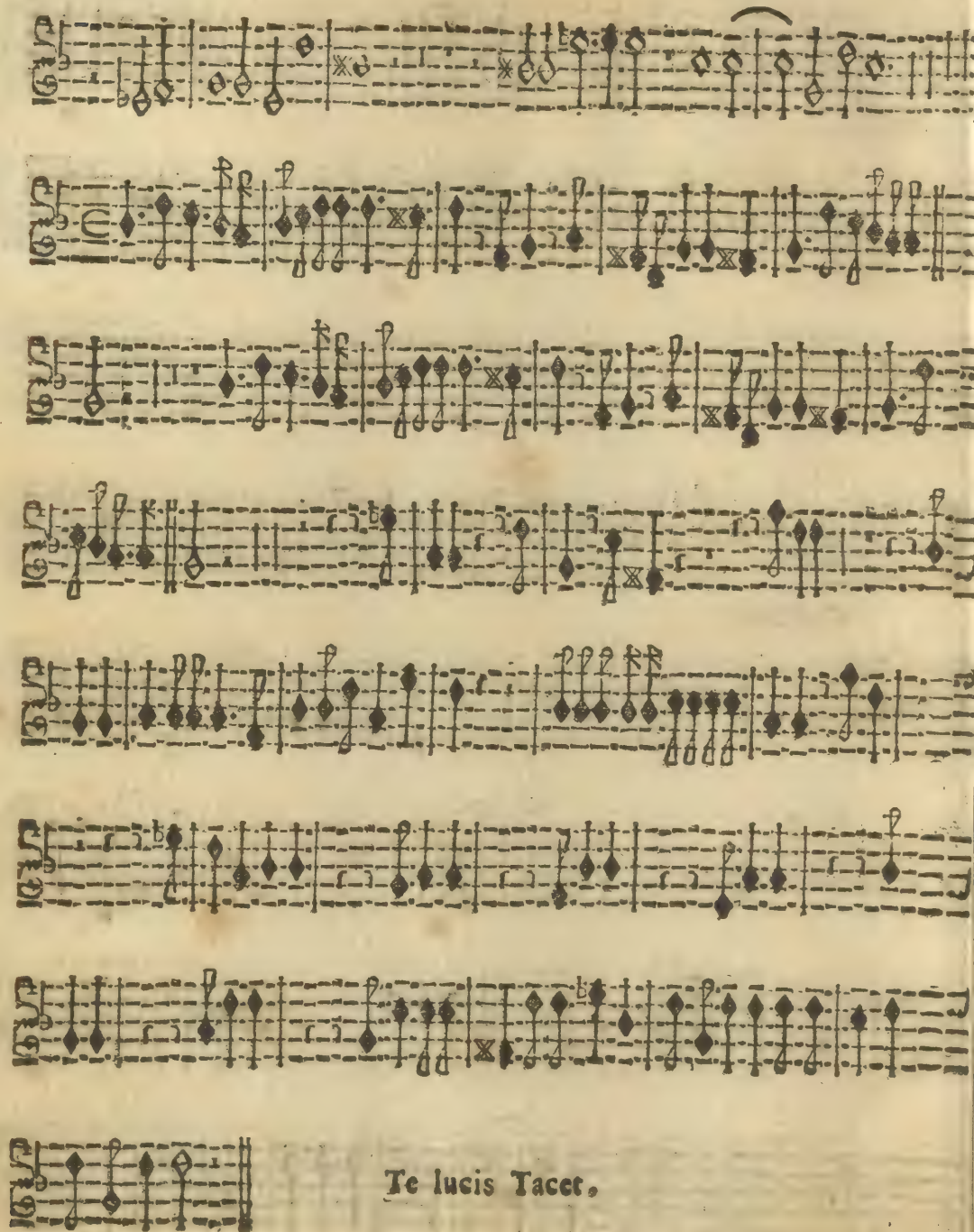






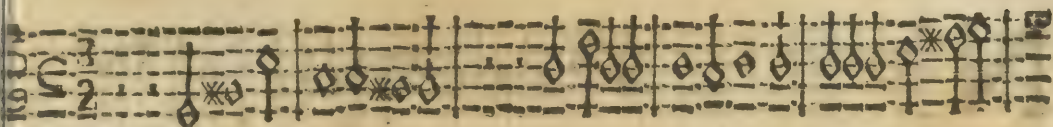
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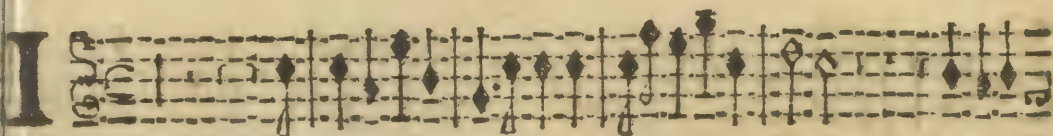
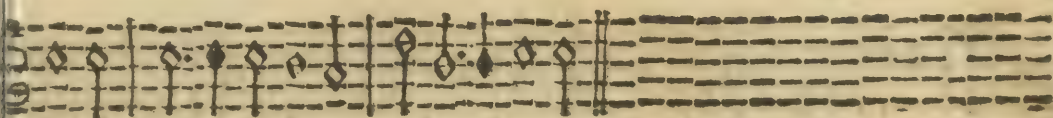
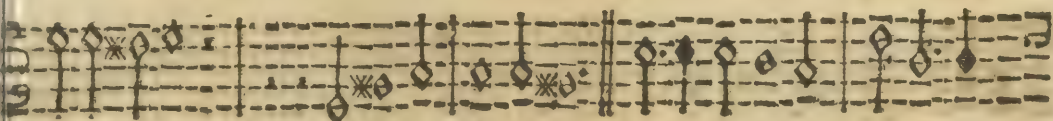


A musical score for Violino Secondo, consisting of eight staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development. The eighth staff concludes with a double bar line. The text "Te lucis Tacet." is printed below the final staff.

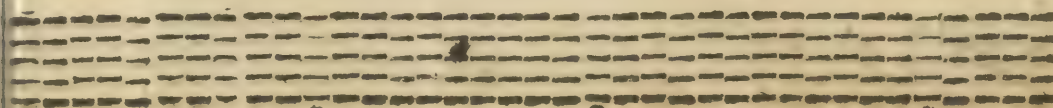
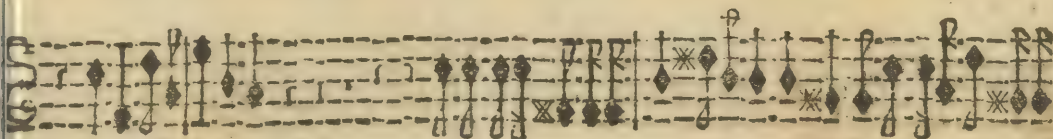
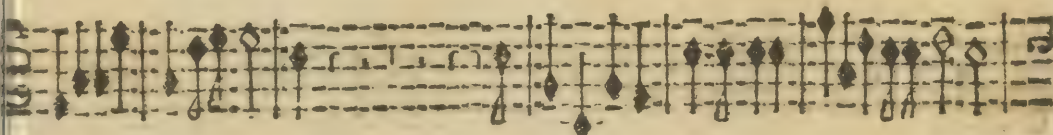
Te lucis Tacet.



Ritornello.

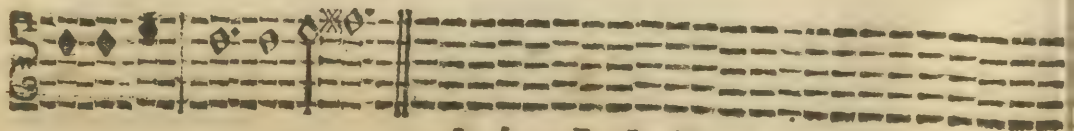
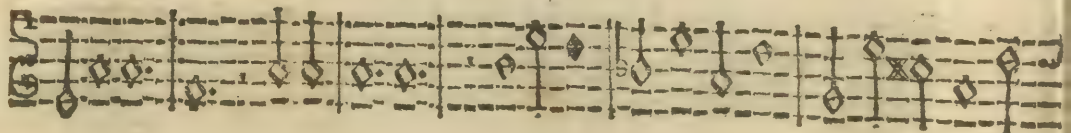
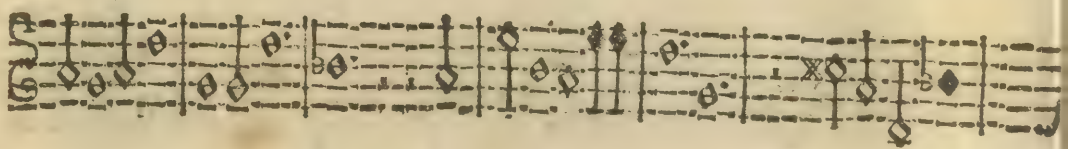
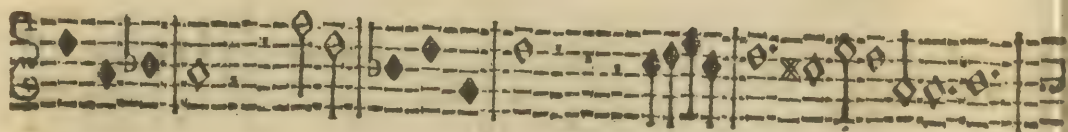
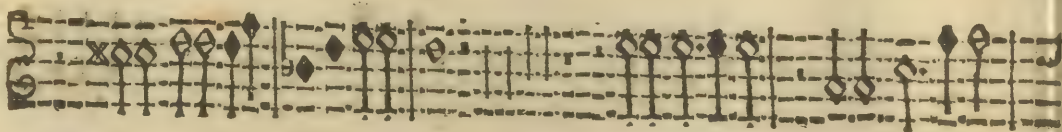
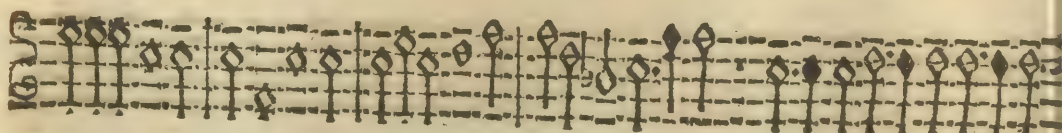
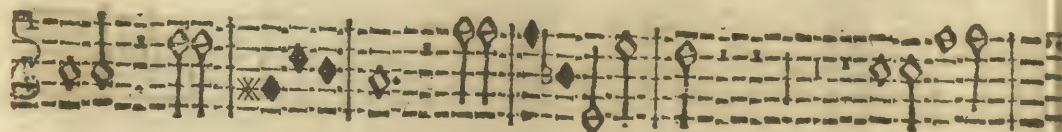


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